

Edward Thorneycroft 3

CATALOGUE

OF

A VERY VALUABLE COLLECTION

OF

ENGRAVINGS,

All in the finest States and Condition;

Consisting of choice Specimens of the first European Engravers: amongst them are the best Works of R. MORGHEN, LONGHI, DESNOYERS, GARAVAGLIA, ANDERLONI, TOSCHI, VOLPATO, WOOLLETT, STRANGE, DOO, COUSINS, &c.

Several Early Proofs from the Compositions of J. M. W. TURNER, R.A., engraved by Cooke, Goodall, Miller, &c.

THE MODERN PORTION OF THE

COLLECTION OF A DISTINGUISHED AMATEUR:

Likewise a small Selection of the Works of the Old Masters; Splendid Proofs of VANDYCK'S ETCHINGS; Specimens of POTTER, BOTH, CLAUDE, HOLLAR, &c.; ENGLISH PORTRAITS, by C. DE PASS, ELSTRACKE, FAITHORNE, BLOOTELING, &c. Several useful Portfolios, with and without Leaves: -

Sir John Hippisley
WHICH

Will be Sold by Auction, by

Messrs. CHRISTIE and MANSON,

AT THEIR GREAT ROOM,

8, KING STREET, ST. JAMES'S SQUARE,

On WEDNESDAY, JUNE 3, 1857,

AT ONE O'CLOCK PRECISELY.

—o—

May be viewed Two days preceding, and Catalogues had, at Messrs. CHRISTIE and MANSON'S Offices, 8, *King Street, St. James's Square.*

CONDITIONS OF SALE.



- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all faults and errors of description at the Buyer's expense and risk, within Two days from the Sale ; Messrs. CHRISTIE and MANSON not considering themselves answerable for the correct description or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale ; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

—o—

On WEDNESDAY, JUNE 3, 1857,

AT ONE O'CLOCK PRECISELY.

—o—

ANDERLONI.

- 5.0.0 1 THE WOMAN TAKEN IN ADULTERY, AFTER TITIAN — *first proof, with the white flowers* 1 *Guar*
 4.16- 2 MOSES AT THE WELL, AFTER POUSSIN—*first proof* 1
 3.10- 3 LA BELLE VIERGE, AFTER RAFFAELLE—*first proof, with the remark* 1 *Colma*

BARTOLOZZI.

- 13- 4 THE CLYTIE, AFTER CARRACCI—*first India proof before letters* 1

BERGHEM.

- 3.15- 5 THE SET OF THE MAN'S BOOK—*fine and first proofs. Very rare* 8 *Ivan*

BERVIC.

- 2.—— 6 ST. JOHN, AFTER RAFFAELLE—*fine proof* 1

BOTH.

- 15.0 7 THE STONE BRIDGE—*proof* Holloway 1
 14 " 8 THE MULETEER—*proof* Evans 1
 15 " 9 THE TWO COWS—*proof* Do 1

BETTELINI.

- 10 THE MAGDALEN, AFTER SCHIDONE—*proof before any letters* Gundy

BLOEMART.

- 6 " 11 The Miracle of St. Peter, after Guercino Guayas

BLOOTELING.

- 10.0 12 THE DUKE OF MONMOUTH, AFTER LELY—*proof* do 1
 6 " 13 The Lady Anne, after Lely. *Very fine* Noted
 4 " 14 Francis Mieris Holloway

BOLSWERT.

- 5 " 15 A. BROWER—*fine proof* Evans

BROMLEY.

- 13 " 16 THE DUKE OF ATHOL DEERSTALKING, AFTER LANDSEER—
proof before all letters. Very rare Guayas

CANALETTI.

- 19 " 17 Small etchings: views in Venice Holloway

CANOT.

- 15 " 18 Sea pieces, after Van de Velde—*fine proofs* Evans

COUSINS.

- 19.10 " 19 BOLTON ABBEY, AFTER LANDSEER—*first proof before all letters. Rare* Evans 1

- 1.5- 20 THE ETCHING OF THE ABOVE. *Very scarce*
 -8- 21 MASTER LAMBTON—*proof before letters*

1 *Gran*
 1 *Do*

DESNOYERS.

- 17- 22 St. Catherine, after Raffaelle
 5.0.0 23 THE VIERGE AU BERCEAU, AFTER RAFFAELLE—*first proof before any letters. Most rare*
 — 24 LA BELLE JARDINIÈRE, AFTER RAFFAELLE—*most brilliant proof before any letters*
 12.0 " 25 LA VIERGE AU POISSON, AFTER RAFFAELLE—*first state before the cross hatchings. Fine and very rare*
 14.15.6 26 LA VIERGE AU LINGE, AFTER RAFFAELLE—*first state before any letters. Fine and most rare*
 2.0.0 27 LA VISITATION, AFTER RAFFAELLE—*fine India proof*

1 *Hosie*
 1 *Cotna*
 1 *Ev an*
 1 *Cotn*
 1 *do*
 1 *Grea*

DIEN.

- 1.15.0 28 THE SYBILS AND PROPHETS, AFTER RAFFAELLE—*first proof before letters. Scarce*

1 *Hill*

DOO.

- 2.4.0 29 BUCHANAN PREACHING BEFORE MARY QUEEN OF SCOTS, AFTER WILKIE—*first India proof*
 " 7 " 30 THE VIRGIN AND CHILD, AFTER RAFFAELLE—*artist's proof*
 " 7 " 31 SHYLOCK AND JESSICA, AFTER NEWTON—*fine and first India proof*
 4.16 " 32 NATURE, AFTER LAWRENCE—*first India proof*

1 *Gra*
 1 *Gra*
 1
 1 *Gru*

DREVET.

- 4.0.0 33 BOSSUET, AFTER RIGAUD—WHOLE-LENGTH—*before the dots*

1 *Hill*

DU JARDIN.

- 3.0.0 34 SHEEP AND GOATS—*fine proof*

1 *do*

EDELINCK.

- 35 The Battle of the Standard, after L. da Vinci—*before the points on the sword* 1 *Leans*
- 36 LA VIERGE AUX ANGES, AFTER RAFFAELLE—*before the arms of Colbert* 1 *do*

ELSTRACKE.

- 37 LORD DARNLEY. *Most fine and rare* 1 *Leans*

FAITHORNE.

- 38 Richard Carpenter 1
- 39 Richard Hooker 1 *Leans*
- 40 Sir Thomas Fairfax 1
- 41 BUST OF WILLIAM HARVEY 1
- 42 SIR HENRY SPELMAN—*proof* 1 *Leans*
- 43 George Weckerlin 1
- 44 L. DELAMOTTE—*proof* 1 *Leans*
- 45 FRANCIS ROUS 1 *Leans*

FELSING.

- 46 MADONNA DEL TRONO, AFTER F. BARTOLOMEO—*proof before all letters* 1 *Leans*

FORSTER.

- 47 VIERGE AU BAS-RELIEF, AFTER L. DA VINCI—*proof on India paper before letters, No. 34* 1 *Leans*
- 48 PORTRAIT OF RAFFAELLE—*fine proof* 1 *Leans*
- 49 THE GRACES, AFTER RAFFAELLE—*proof before letters* 1 *Leans*

FOSSEYEUX.

- 50 Fernand Cortez, after Velasquez—*first proof* 1 *Leans*

GARAVAGLIA.

- 16 1/2 51 MADONNA DELLA SEDIA, AFTER RAFFAELLE—*first proof*
before all letters, with the remark 1 *Hollar*
 52 THE CENCI, AFTER GUIDO—*first proof before any letters* 1 *do*

GLOVER.

- 1 1/2 53 JOHN PYM—*proof before his name* 1 *Glover*

GOLTZIUS.

- 3 3 54 THE BOY AND DOG. *Very fine* 1 *do*

GOLDING.

- " 2 55 The Rat Catcher, after Cooper—*India proof* 1 *do*

GRUNER.

- 3 1/2 " 56 MADONNA DEGLI ANSIDEI, AFTER RAFFAELLE—*India proof*
before letters 1 *do*

GUNST.

- " 8 " 57 BISHOP LATIMER—*proof* 1 *Hollar*

HOLLAR.

- " 12 " 58 Views in Bohemia 6 *Hollar*
 2 10 " 59 THE CHALICE, AFTER MANTEGNA 1 *Hollar*
 3 " 3 " 60 Holbein's designs for cups and vases 9
 " 19 " 61 Holbein's designs for sword hilts 4 *Hollar*
 5 " " 62 ANTWERP CATHEDRAL. *Very fine* 1
 " 10 " 63 Strasburg Cathedral 1
 1 " 4 " 64 MARY QUEEN OF SCOTS 1 *Hollar*
 2 " " 65 HENRY EARL OF SURREY 1
 1 " 2 " 66 DR. CHAMBERS, AFTER HOLBEIN 1 *Hollar*
 " 7 " 67 Hans Von Zurich 1

4	68	P. Aretino		1
2. 5	69	ANN OF CLEVES	<i>green</i>	1
1. 3	70	LADY C. HOWARD	<i>green</i>	1
1. 9	71	Heads, after L. da Vinci; and the Visit of the Queen of Sheba to Solomon	<i>White</i>	4
1. 10	72	THE ROYAL EXCHANGE—FIRST STATE	<i>White</i>	1
" 7	73	William Dugdale		1
1. 11	74	Earl of Strafford, after Van Dyck	<i>Green</i>	1
" 7	75	Heads of Ladies	<i>White</i>	2

HONDIUS.

1. 8	76	His own portrait, after Van Dyck.	<i>Martin Van der Enden impression</i>	1
------	----	-----------------------------------	----------------------------------------	---

HOUBRAKEN.

FINE PROOFS.

2. 10	77	SIR THOMAS MORE	<i>Green</i>	1
2. 10	78	SIR WALTER RALEIGH	<i>Green</i>	1
1. 11. 6	79	CROMWELL EARL OF ESSEX	<i>Green</i>	1
1. 0. 6	80	EARL OF MORTON	<i>do</i>	1

LORRAINE (CLAUDE.)

1. 18	81	LE BOUVIER (D. No. 8)— <i>first state</i>		1
6. 15	82	The same— <i>second state</i>	<i>White</i>	1
1. 10	83	The Seaport, with the great tower. <i>Very fine</i>		1
2. 12. 6	84	The Wooden Bridge— <i>fine</i>		1
1. 9	85	Another impression— <i>fine</i>		1
7	86	The Flock Going Out— <i>third state</i>		1
6	87	CAMPO VACCINO— <i>proof, second state</i>	<i>White</i>	1
3. 5	88	RAPE OF EUROPA— <i>first state. Very fine</i>		1
4. 4	89	SHEPHERD AND SHEPHERDESS— <i>first state</i>	<i>do</i>	1
5	90	THE FLOCK IN STORMY WEATHER— <i>first state</i>	<i>Green</i>	1
1. 2	91	DANCE ON THE BORDERS OF A RIVER— <i>fine third state</i>	<i>do</i>	1

LE COMTE.

2. 10 " 92 LA VIERGE AU BERCEAUX, AFTER RAFFAELLE—*fine India proof* *Heaven*

LAURENT.

- " 6 " 93 THE PETER MARTYR, AFTER TITIAN—*fine proof* *Heaven*

LIGNON:

- " 11 " 94 Leo X., after Raffaelle—*India proof* *Heaven*

LOGGAN.

- 1 " " 95 Sir Edward Coke *Heaven*

LONGHI.

- 24 81 96 THE MAGDALEN, AFTER CORREGGIO—*proof before letters. Most brilliant* *Heaven*

- 41 " " 97 THE MARRIAGE OF THE VIRGIN, AFTER RAFFAELLE—*brilliant proof before any letters, framed and glazed* *Heaven*

LORICHON.

- 3 1/2 81 98 THE BRIDGEWATER MADONA AND CHILD—*India proof before all letters* 1

MARTINET.

- 1 - 3 " 99 LA VIERGE A L'OISEAU, AFTER RAFFAELLE—*India proof before all letters* *Heaven*

MASSARD.

- " 16 " 100 La Joconde, after L. da Vinci—*first proof* 1

3. 10 " 101 St. Cecilia, after Raffaelle—*proof* *Heaven*

MORGHEN.

- 30 " " 102 THE AURORA, AFTER GUIDO—*fine proof, framed and glazed* *Heaven*

- 91- 103 THE MADONNA DELLA SEDIA, AFTER RAFFAELLE—*proof*
before all letters. Most rare *Stollmayer*
 0.0 104 RAFFAELLE'S PORTRAIT—*proof* *Jaeger*
 0.0 105 LA FORNARINA—*proof* 1 *do*
 3.0 106 The Magdalen, after C. Dolce—*proof* 1
 0.0 107 THE VIRGIN AND CHILD, AFTER TITIAN—*most splendid*
proof before all letters 1
 0.0 108 PORTRAIT OF LEONARDO DA VINCI—*fine Indian proof*
before all letters 1
 15.0 109 JURISPRUDENCE, AFTER RAFFAELLE—*proof* 1
 10.0 110 MADONNA DEL SACCO, AFTER ANDREA DEL SARTO—*proof* 1
 10.0 111 GENERAL MONCADA, AFTER VAN DYCK—*most rare proof*
before all letters, and the arms *Stollmayer* 1
 0.0 112 THE MIRACLE OF BOLSCENA, AFTER RAFFAELLE—*fine*
proof 1
 0.0 113 THE MAGDALEN PRAYING, AFTER MURILLO—*brilliant*
proof before all letters *Stollmayer* 1

MORIN.

- 7.0 114 Cardinal Bentivoglio, after Van Dyck *Jaeger* 1

MÜLLER.

- 91- 115 THE MADONNA DI ST. SISTO, AFTER RAFFAELLE—*fine*
proof *Stollmayer* 1
 91- 116 ST. JOHN, AFTER DOMENICHINO—*fine proof with the letters* 1
 0.0 117 ST. CECILIA, AFTER DOMENICHINO—*proof before any letters* *Stollmayer*
 10.0 118 THE HOLY FAMILY, WITH ST. JEROME AND THE MAGDALEN,
 AFTER CORREGGIO—*India proof before all letters* 1

NANTEUIL.

- 4.0 119 J. Baptist Colbert *Jaeger* 1

OSTADE.

- 15.0 120 THE FEMALE GOING TO MARKET (B. 12)—*first state.*
Very fine, with margin 1

C. DE PASS.

1. 1. 0 121 ELIZABETH OF BOHEMIA—*proof before the engraver's name* 1
 " 15. 0 122 Henry Prince of Wales. *Fine* 1
 1. 1. " 0 123 JAMER I. WITH SCEPTRE IN HIS HAND. *Very fine and scarce* 1 *Tiffin*

PERFETTI.

1. 2. 0 124 THE VIRGIN AND CHILD ENTHRONED, SURROUNDED BY SAINTS, AFTER FRA BARTOLOMEO—*India proof before any letters* 1 *W. H. W.*

PONTIUS.

2. 0. 0 125 Herodias with the head of St. John the Baptist, after Rubens. *Fine* 1
 " 9 " 126 ISAAC MYTTENS, AFTER VAN DYCK—*fine proof* 1 *Brans*
 12 9 1- 127 RUBENS, WITH HAT ON HIS HEAD, after his own picture—*fine proof. Most rare* 1 *So*
 " 15 " 128 VAN BALEN, AFTER VAN DYCK—*proof* 1 *So*
 1. 3 " 129 CÆSAR SCALIGER, AFTER VAN DYCK—*proof* 1 *So*
 " 10-0 { 130 M. de Rockox—*proof, in the first state* 1 *So*
 { 131 M. DE MARNIX—*proof before letters* 1

PORPORATI.

1. 15-0 132 JUPITER AND LEDA, AFTER CORREGGIO—*proof before letters* 1 *An or*

POTTER.

1. 11-0 133 THE BULL BOOK, with the Address of Clement de Jonghe. *Very fine. Plate 4 is wanting* 7 *Tiffin*
 7. 10. 0 134 THE SET OF THE HORSES. *Very fine* 5

PYE.

- " 8-0 135 VIEW OF DOVER, AFTER CALLCOTT—*first India proof* 1 *W. H. W.*

RIBERA.

2.10 - 136 THE DRUNKEN SILENUS. *Very fine* *Following* 1

RICHOMME.

16 - 137 Adam and Eve, after Raffaele 1

RIVERA.

1.9 - 138 Flora, after Titian—*proof* *Same* 1

ROBINSON.

1.10 - 139 THE FLOWER GIRL, AFTER MURILLO—*first India proof* *do*

ROSASPINA.

2 - 140 The Dance of Cupids, after Albano—*proof* *Same* 1

RUBENS.

15 - 141 Old woman, with a boy lighting a candle. *Fine* *do* 1

SCHIAVONE.

1.18 - 142 The Entombment, after Titian 1

SCHIAVONETTI.

10 - 143 THE CARTOON OF PISA, AFTER M. ANGELO—*India proof* *Same*
before any letters

SCHENCK.

10 - 144 PORTRAIT OF WILLIAM III., AFTER NETSCHER—*proof* 1

SMITH.

1 - 145 Dr. John Bagger. *Rare* 1

STEINLA.

- 3.16-146 THE VIRGIN AND CHILD, SURROUNDED BY THE MAYER FAMILY, AFTER HOLBEIN—*first proof before any letters*

Glean

STRANGE.

- 44.0.0 147 CHARLES I., IN HIS ROBES, AFTER VAN DYCK—*proof with all its margin*
- 9.0.0 148 CHARLES I., WITH HIS EQUERRY, AFTER VAN DYCK—*proof in the first state*
- 4.10.0 149 HENRIETTA MARIA, AFTER VAN DYCK—*proof before the jewels*
- 2.10.0 150 VENUS AND ADONIS, AFTER TITIAN—*fine proof*
- " 16. 151 Belisarius, after Salvator Rosa

Colony

Glean

Colony

1

1 Note

SWANEVELDT.

- " 15 " 152 THE SET OF VIEWS IN THE ENVIRONS OF ROME—*first state*

13

TOSCHI.

- 7.8.5-153 LO SPASIMO DI SICILIA, AFTER RAFFAELLE—*fine India proof*
- 12.8.5-154 DESCENT FROM THE CROSS, AFTER D. DA VOLTERRA—*artist's proof before any letters, with the remark*
- 3.5- 155 MADONNA DELLA TENDA, AFTER RAFFAELLE—*fine India proof before any letters*
- 42.8.5 156 THE CORREGGIO FRESCOS—*fine India proofs before any letters, with the remarks (only 33 copies printed in this state). The lot consists of twenty-four plates, selected and signed by the Engravers, for the present Proprietor—in a portfolio, half green mor., with flaps*

Glean

1

Colony

1

Mon

24

VAN DALEN.

- 2.10 - 157 HENRY DUKE OF GLOUCESTER—*fine proof*

1

Glean

VAN DE VELDE.

07 — 158 ETCHINGS OF COWS—*fine old impressions*

Sum 15

VAN DYCK—(His own Etchings.)

9.15 — 159 HIS OWN PORTRAIT—in the first state, the pure etching *Sum 1*

9.0.0 160 FRANCIS SNYDERS—in the first state, the pure etching *1 1/2*

3-15 " 161 FRANCOIS FRANCK—in the second state *1*

2-15 " 162 JEAN BREUGHEL—in a state undescribed by Weber, less work in the background than in the described second state *1 1/2*

6 15 " 163 JUSTUS SUTTERMANS—first state *1*

17. " 164 ————— with the name written Citermas, and the G. H. *do*

14 0.0 165 PAUL DE VOS—first state, the pure etching *1 do*

7.10 " 166 TITIAN AND HIS MISTRESS—first state *affin*

2.2. " 167 JOHN SNELLINX—first state *Sum*

VERTUE.

7 " 168 Richard I. ; Henry VIII. ; and Edward VI. *3*

VISSCHER (C.)

1-2.6 169 The Pancake Woman *Sum 1*

170 HADRIAN PAUW, AFTER HONTHORST *1*

8 " 171 POPE ALEXANDER VII.—first state *Sum 1*

17 " 172 Charles I., after Van Dyck *1*

6 1/2 — 173 THE ITINERANT MUSICIAN, AFTER OSTADE *Sum 1*

VOERST.

2 11.6 174 INIGO JONES, AFTER VAN DYCK—*fine proof* *1*

1.10.0 175 THE SAME—*Martin Van der Enden impression, before the Engraver's name* *1*

VOLPATO.

1.0.0 176 PETER DELIVERED FROM PRISON, AFTER RAFFAELLE—*fine* *Sum*

2.2 - 177 THE HELIODORUS, AFTER RAFFAELLE—*fine proof* *1 1/2*

1. 11. 0	178	THE FIRE IN THE CAPITOL, AFTER RAFFAELLE— <i>fine proof</i>	1
2. 12. 6	179	ATTILA, AFTER RAFFAELLE— <i>fine proof</i>	1
2. 10. 0	180	THE ENTOMBMENT, AFTER RAFFAELLE— <i>proof</i>	1

VOSTERMAN.

3. 5. 0	181	ANTONIO CORNELLISSSEN, AFTER VAN DYCK— <i>proof</i>	<i>Evans</i>
1. 0. 0	182	Thomas Earl of Arundel, after Van Dyck. <i>Fine</i>	1
2. 6. 0	183	St. George, after Raffaele. <i>Fine</i>	

WATERLOO.

1. 3. 0	184	THE MILL— <i>fine old impression</i>	1
1. 3. 0	185	Hagar in the desert— <i>fine old impression</i>	1

WILLMORE.

12. 0. 0	186	CROSSING THE BRIDGE, AFTER LANDSEER— <i>first proof before all letters, framed and glazed</i>	<i>Dean</i>
----------	-----	-----------------------------------------------------------------------------------------------	-------------

WHITE.

1. 10. 0	187	PORTRAIT OF SYDENHAM— <i>fine proof</i>	<i>Dean</i>
----------	-----	-----------------------------------------	-------------

WOOLLETT.

2. 5. 0	188	THE CARRACCI LANDSCAPE— <i>very fine proof</i>	<i>Evans</i>
1. 11. 6	189	MACBETH, AFTER ZUCCARELLI— <i>proof</i>	1
5. 10. —	190	THE BATTLE AT LA HOGUE— <i>fine India paper proof</i>	1
5. 15. —	191	THE TEMPLE OF APOLLO, AFTER CLAUDE— <i>very fine proof</i>	1

VARIOUS.

" 17. 0	192	Lithographs from the Dresden Gallery, after Titian, Correggio, Netscher, Metz, and Terburg	5
" 18. ~	193	Anthony van Opstal, after Van Dyck— <i>proof</i> ; and Adrian Hanneman	2

. ENGRAVINGS, AFTER TURNER.

All fine artist's proofs.

2. 6 ..	194 Views on the Seine, &c.— <i>all India proofs</i>	<i>228</i>
	{ 195 Etchings by George Cooke, &c. ; Views of Pola, Leith, &c.	
1. 2 "	{ 196 Mezzotintos, by C. Turner and Lupton—View of Shields	<i>Grundy</i>
	Eddystone Lighthouse— <i>proof before all letters, &c.</i>	3
	Hurstonmonceaux, &c.	4
" 17 "	197 VIEW OF BOSTON, BY JERVAIS	1
" 7 "	198 VIEW OF MERRICK ABBEY, BY VERRALL	<i>White Lewis</i> 1
" 11 "	199 DUNSTONBOROUGH, BY BRANDRARD	1
" 11 "	200 OXFORD, BY THE SAME	1
" 8 "	201 LOUTH, BY HORSBURGH	1
1. 2 "	202 ENDLEY, BY LE KEUX	<i>White Lewis</i> 1
" 9 "	203 FOWEY CASTLE, BY SMITH	1
3. 5 "	204 AYSGARTH FORTH, BY SCOTT	1
" 10 "	205 Flint Castle, by Kernot	1
" 9 "	206 SALISBURY, BY RADCLIFFE	<i>Greens</i> 1
2. 4 "	207 SIMNER LAKE, BY LE KEUX	<i>col.</i> 18.6.
" 8 "	208 DUNBAR, BY ALLEN	<i>Greens</i> 1
1. 0. 0	209 UPNOR CASTLE, BY THE SAME	1
" 12 "	210 ST. MICHAEL'S MOUNT, BY FISHER	1
" 11 "	211 WHITEHAVEN, BY W. R. SMITH	1
2. 2 "	212 STONEHENGE, BY WALLER	<i>Grundy</i> 1

GOODALL.

" 10 "	213 RYE	1
" 9 "	214 ALDBOROUGH	1
" 9 "	215 BOSCASTLE	1
" 9 "	216 MOUNT EDGECUMBE	1

W. B. COOKE. .

" 8 "	217 FALMOUTH	1
" 7 "	218 WEYMOUTH	<i>Lewis</i> 1
" 7 "	219 DARTMOUTH	<i>do</i> 1

1. 8 "	220	ST. MICHAEL'S MOUNT	<i>White</i>	1
" 2 "	221	PLYMOUTH CITADEL AND SOUND— <i>unique proofs, on vellum</i>		2
" 2 "	222	ILFRACOMBE— <i>on vellum</i>	<i>Swain</i>	1
" 10 "	223	THE MEW STONE		1
" 7 "	224	BRIDPORT		1
" 15 "	225	LYME REGIS		1

GEORGE COOKE.

" 9 "	226	OKEHAMPTON	<i>Greaves</i>	1
" 19 "	227	LAND'S END, CORNWALL		1
2. 15 "	228	POOLE, DORSETSHIRE	<i>White</i>	1
" 10 "	229	PENDENNIS CASTLE		1
" 9 "	230	LEITH HARBOUR	<i>Lewis</i>	1
" 15 "	231	TEIGNMOUTH		1
" 6 "	232	ANTIQUITIES AT POLA		1

1. 9 "	233	GREAT YARMOUTH, BY MILLER		1
1. 1 "	234	WINDSOR CASTLE, BY W. MILLER		1
2. 4 "	235	STRAITS OF DOVER, BY THE SAME	<i>White</i>	1
9. 10 "	236	MERCURY AND ARGUS, BY WILLMORE		1
" 5 "	237	EDINBURGH, AFTER CALLCOTT, BY GEORGE COOKE		1
2. 2 "	238	WINDERMERE, BY WILLMORE		1

-PORTFOLIOS.

3. 15 "	239	Without leaves, half-bound russia, 45 by 30, with flaps		
2. 0. 0	240	With twenty-four sheets of fine tinted paper, half-bound green morocco, 45 by 31, with flaps	<i>Swain</i>	
2. 2. 0	241	With forty-five leaves, half-bound russia, with leather flap, 37 by 25		
2. 2. 0	242	With seventy leaves, half-bound green morocco, 29 by 22		
2. 0. 0	243	Without leaves, half-bound green morocco, with flaps, lettered "J. M. W. Turner, R.A.," 23 by 18		
" 8 "	244	Another, 22 by 17, lettered "Dutch Etchings"		
" 6 "	245	Another, 22 by 17, lettered "Portraits"		

FINIS.